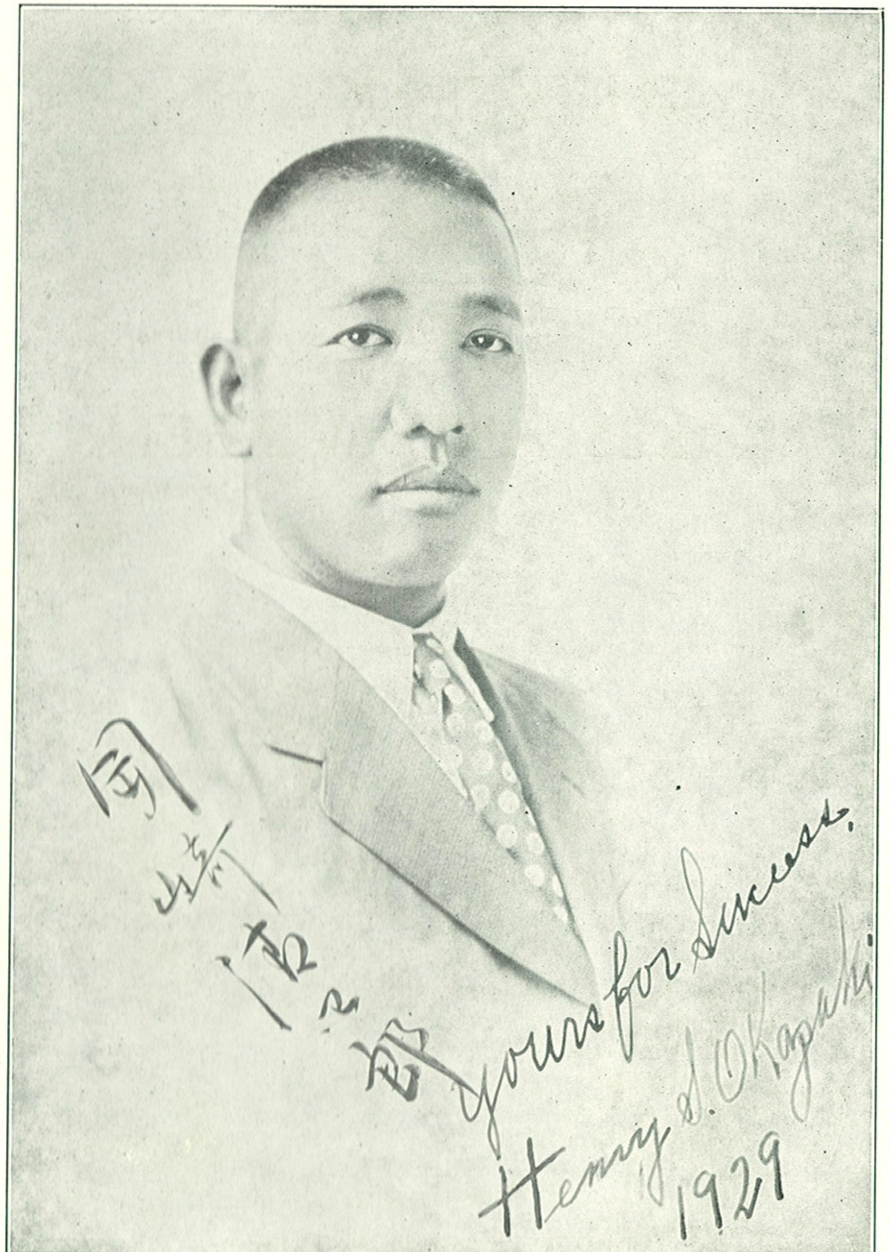
The Science of Self-Defense for Girls & Women



By Prof. H. S. Okazaki



Stanley Sokeitous

THE SCIENCE OF SELF-DEFENSE FOR GIRLS AND WOMEN

BY

Prof. H. S. Okazaki

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Honolulu, T. H.

PREFACE

WOMEN ARE PHYSICALLY weaker than men and, hence, numerous laws have been enacted for their welfare, protection, and happiness. These laws, alone, will not protect and save the weaker sex at all times. Today, in Hawaii, we hear of lawlessness and of attacks on girls and women.

Women should have some knowledge of how to protect themselves. Nature gave women aids for self protection with finger nails and knuckles. Modern women give little or no attention to these means of protection. Their study of beauty culture and their desire for slender forms have greatly weakened their powers for self protection. A little study and a few exercises will give women some of their lost powers in self defense.

I have made an extensive study of systems of physical education, such as Japanese Jiu-Jitsu, Chinese methods of fighting, American boxing and wrestling, "Lua," the Hawaiian methods of fighting, Swedish gymnastics, etc. Out of all of these I have devised a scientific set of self defense acts for women. Young girls who have learned the art of self defense herein described have been able to render powerful men helpless. Above all it gives women a self possession so essential at a critical time.

I cannot keep this art to myself for I wish to teach girls and women how best to protect themselves should they ever be so unfortunate as to be attacked. I feel it is my duty to offer this knowledge of mine to women for their benefit and welfare. I wish to help those persons considered weak. My science of defense will make any woman powerful in self protection. This fact has encouraged me to write this text book for girls and women. How happy I will be if any woman is benefitted by this science of self defense!

I wish to express my grateful appreciation to the persons who helped with suggestions or constructive criticism in the preparation of "The Science of Self-Defense for Girls and Women."

Kahului, Maui, T. H. Henry Seishiro Okazaki

FOREWORD

A. ORIGIN OF THE BOOKLET—*reason for its publication.*

B. PHILOSOPHY OF JIU-JITSU.

C. SOURCES.

D. TABLE OF TERMS.

A. The idea of preparing such a booklet as this and offering it to the girls of the world through such an avenue as the Girl Scout Movement (to mention only one) belongs to Henry Seishiro Okazaki, professor of Jiu-Jitsu and head of the Restorium which bears his name at Kahului, Maui, Territory of Hawaii. He himself is a master in the art of Jiu-Jitsu and has taught many pupils to become very proficient. It may be of interest to those reading this introduction to know Okazaki's rank in Jiu-Jitsu. He holds the black belt in Kodokan, an institution for teaching Jiu-Jitsu, Tokyo, Japan. In addition he holds the "secret" of Shibukawa-Ryu, Yoshin-Ryu, and Nanba-Shoshin-Ryu. This last word, Ryu, means a "school" as we use the word to imply a "style" of learning which a certain group of teachers puts out. Okazaki conceived the idea of gathering a small group together as a class, teaching them certain "acts" of self-defense first, and then soliciting their help in getting this information before the public. The class consisted of five women, teaching for the moment in Maui High School, Hamakuapoko, Maui, and Maunaolu Seminary, Paia, Maui, T. H. Their names follow:

Miss Myrtle Nelson, Chemistry.

Miss Floy Robinson, Biology.

Miss Emma L. Cawdrey, Commercial.

Miss L. Kennette Griffith, English.

Mrs. Elva Class, Home Economics.

Okazaki's share was to teach a performance of the act itself, and to reveal a deeper significance in this art which is peculiar to the Japanese in their Jiu-Jitsu. Our share was to learn and then transcribe. In many cases we have found the wording alone, inadequate in the matter of giving directions and so we have thought it wise to use illustrations, too.

As has been indicated, the idea back of publishing such a booklet has been to give all girls certain information so that they can defend themselves. If they know how to break grips, if they know how to control a person who is endangering their safety, they are the stronger through

possessing knowledge, even though physically they are inferior to their enemy.

B. Much can be said concerning the philosophy of these "Acts" and of all Jiu-Jitsu. Only a few points need be mentioned here. The Japanese train for mental and spiritual development as well as physical. A physical fitness is all the average person is likely to see in the performance of Jiu-Jitsu. But there is vastly more in having the well-poised mind and spirit back of any performance. Our Y. W. C. A. and Y. M. C. A. stress the three-fold development of a person in the same way that we see in Jiu-Jitsu.

On the wall of the little matted "gymnasium" in which our class was conducted hang three "mottoes." We asked to have them translated. One emphasized this very fact, that there must be vastly more than simply physical development. The spirit of the person and the mind must receive its training. A second warned against losing one's poise of mind in the midst of stress. One must not allow himself to get excited in a moment when his life is being endangered. A third said something about keenness of perception, both hearing and seeing. We were given a particularly apt illustration of this in a Japanese warning: Train your ear to hear the sound of snow falling on snow: train your eye to discern a crow in the night.

Among the generalities that we picked up in the course of the lessons were: Remember that the whole body functions in self-defense. The hands, and feet, and head all have their share in rendering the enemy helpless. Such tricks as shin kicks, the "eye-poke," striking on the head, and so on can be used any time. Look about you. Know the way out.

C. The sources for these acts are numerous and Okazaki's preparation of them has stretched over a number of years. His study and personal training for them have taken place principally in the Hawaiian Islands where life is very cosmopolitan and where many races contribute to a single product. For example: to his Jiu-Jitsu (of which there are hundreds of different types and all kinds which Okazaki has mastered) our instructor has added an element which he learned from a Spaniard. This concerned the art of throwing a dirk. From a Filipino he learned knife fighting, from an American, boxing and from a Chinese, a kind of boxing called Mushi-Jitsu. About this there is more to be said. From an Hawaiian he learned "lua" which is a study of defensive acts. "Karate," learned from a Japanese of the Okinawa Prefecture, Japan, is also a study of defensive acts. And so with all these elements to add to and incorporate into his Jiu-Jitsu, Okazaki has made it a universal thing.

Mushi-Jitsu is a style of boxing used with intent to kill and so it differs from the American style. Okazaki is indebted to an old Chinese

(who was seventy-eight when Okazaki found him on the island of Hawaii), Wo Chong, by name, for his information in this case. He has given the name Danzan-Ryu to his new "school" of Jiu-Jitsu for two reasons. One is to keep alive the memory of old Wo Chong, because the Chinese used to call the Hawaiian Islands, "Danzan." The other is because most of Okazaki's studies have taken place in Hawaii.

D. Table of terms.

1. "Eye-poke"—The index finger and the middle finger act like prongs. When this thrust at the enemy's eyes is used, he is apt to become blind temporarily. (See Fig. 1)
2. "Knuckle"—Clench the hand and make the middle knuckles particularly hard. They are more effective than a fist blow. (See Fig. 2).
3. "Chop"—Use the little finger-edge of the hands like the edge of a knife or hatchet and strike hard. (See Fig. 3).
4. The sensitive "third"—The back of the hand below the ring finger is weak and consequently sensitive to pressure. (See Fig. 4).
5. The "twisted" hold—In this case the girl uses both her hands on one hand of the enemy. His hand is twisted at the wrist, the little finger edge being pressed down while the thumb side is being pulled up. (See Fig. 45-47).

L. Kennette Griffith



Fig. 1



Fig. 2

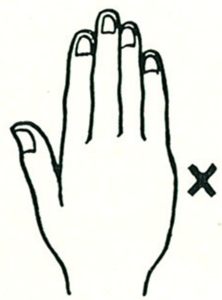


Fig. 3



Fig. 4



The class with Professor Okazaki and his assistant instructor.
Left to right: Mr. Watanabe (Assistant Instructor), Miss Robinson, Miss Griffith, Professor Okazaki, Miss Nelson, Miss Cawdrey and Mrs. Class.

Girl Scouts

ALEXANDER HOUSE SETTLEMENT

Wailuku, Maui

MRS. F. F. BALDWIN, COMMISSIONER
MRS. E. F. DEINERT, SECRETARY

FRANCES L. SEIBERT, DIRECTOR

MRS. H. W. RICE, DEPUTY COMMISSIONER
MRS. A. H. HANSEN, TREASURER

To the Readers and Students:

I heartily endorse the exercises set forth in this book by Henry S. Okasaki.

I believe all organizations who work with girls and women will find it valuable not only as a means of defense, but as a training for agility, flexibility and poise.

Very truly yours,

Frances L. Seibert
Director, Girl Scouts
&
Director of Girls and Women's Work,
Alexander House Settlement,
Wailuku, Maui, T.H.

BE PREPARED

Boy Scouts of America

HEADQUARTERS
Maui Local Council
ALEXANDER HOUSE SETTLEMENT

WAILUKU, MAUI, HAWAII
August 7, 1929

Professor Okazaki,
Wailuku, Maui, T.H.

Dear Sir:

Having personally watched the young girls depicted in the book, handling men weighing over one hundred pounds heavier than themselves; I can cheerfully commend this valuable course of Self-Defense.

It will be found of inestimable value, not only to the women, but to the Girl Scouts and Boy Scouts of America.

Very truly yours,

W. H. Hutton
W. H. Hutton
Scout Executive

WHH/J

CLEMENT C. CROWELL
COUNTY SHERIFF

ALBERT PASCHOAL
CHIEF CLERK

Office of the County Sheriff
COUNTY OF MAUI, TERRITORY OF HAWAII
Wailuku, Maui

DEPUTY SHERIFFS:
GEO. H. CUMMINGS, WAILUKU
FRANK C. SYLVA, MAKAWAO
WM. K. KALUAKINI, LAHAINA
T. K. WAHIHIKO, HANA
C. R. LINDSAY, MOLOKAI

CAPTAIN OF POLICE
THOS. KRUEGER, LANAI CITY

Sept. 10, 1929.

Henry S. Okazaki,
Professor in Jui-Jitsu,
Wailuku, Maui.

Dear Sir:

I wish to thank you for the invitation extended me officially to be present at one of your clases in Jui-Jitsu in which the art of self-defense of girls and women was demonstrated.

With this art of self-defense as demonstrated that evening and with the publication of this book I shall say that the book with instructions there will highly benefit the weaker sex if they take up the practice and teach the others.

I shall say also that this achievement of yours will benefit the Territory as a whole, thus safeguarding the young girls and women.

Very respectfully yours,
Clement C. Crowell
Sheriff, County of Maui.

E. R. BEVINS
COUNTY ATTORNEY

OFFICE OF ATTORNEY
COUNTY OF MAUI
WAILUKU HAWAII

WENDELL F. CROCKETT
DEPUTY

Mr. Henry S. Okasaki

Wailuku, Maui, T.H.

Dear Sir;

Under existing conditions it appears to me to be highly desirable that members of the weaker sex have a certain amount of instruction in the principles of self defense.

The book prepared by you appears to embody certain of these principles, explained and illustrated in such a manner as to make them susceptible of being easily taught and readily understood.

I heartily endorse the book itself and the idea which has brought about its publication.

Yours very truly,

E R Bevins

County Attorney

WAILUKU DISTRICT COURT
COUNTY OF MAUI
WAILUKU, MAUI, T. H.

September 10th, 1929.

Mr. Henry S. Okazaki,
Professor of Jiu-Jitsu,
Wailuku, Maui.

Dear Sir:

I have carefully looked over your proposed schedule of training for girls as a measure of protection.

I thoroughly believe this would afford an opportunity for promoting an interest in athletics, and at the same time preparing our young girls in the art of self-defense. I must say I heartily approve and recommend this.

Respectfully yours,

C. C. Conradt.

District Magistrate.

CCC/d

Wailuku, Mau.

Sept. 16, 1929

Mr. Henry S. Okazaki
Professor of Jiu-Jitsu
Wailuku, Maui

My dear Mr. Okazaki:

After a perusal of your methods and aims as set forth in your manuscript, I endorse with pleasure your course in "Self Defense."

The large number of assault cases which almost daily appear in our papers make a strong appeal to the intelligent mind for some action. It seems to me that a course of this kind could not help but benefit those who will avail themselves of it.

Your deep interest in humanity is mirrored in this work.

Please accept my best wishes for the success of this book.

Very sincerely yours,

Pearl S. Engle
Pearl S. Engle
Director Alexander House K.G.

The sense of security that would be felt by anyone having a knowledge of the Jiujitsu would cause it to be endorsed by any Woman's Club. We think it a splendid thing.

Lucial Taylor Gilman
President, Maui Woman's Club,

Kapaa School

GEORGE S. RAYMOND
PRINCIPAL

TERRITORY OF HAWAII
U. S. A.

KAPAA, KAUAI, T. H. Sept. 11, 1929.

Mr. Henry Seishiro Okazaki,
Kahului, Maui, T. H.

Dear Mr. Okazaki:

Your course of lessons in self defense for girls and women has been of great interest to us. We have found that the art of self defense you have scientifically developed can easily be learned. The self possession acquired from ability to perform these acts cannot be overstated and we sincerely feel that such knowledge for women would be considerable aid to them in time of need. We take great pleasure in complimenting you on your study and work and we are happy to recommend your lessons to those who are interested in local social welfare.

Yours very sincerely,

George S. Raymond
George S. Raymond,
Principal, Kapaa School.

GSR:N

Rebecca C Raymond
Mrs. Rebecca C. Raymond
Instructor, Vocational Homemaking Class,
Kapaa, Kauai, T. H.

Alexander House Settlement

Incorporated

Clinton S. Childs
Head Worker

E. L. Damkroger
Asst. Head Worker

Wailuku, Maui, Hawaii

The Baldwin Bank, Kahului, Treasurer
W. H. Engle, Auditor

Sept. 16th, 1929

Mr. Henry S. Okazaki
Prof. of Jiu Jitsu
Wailuku, Maui, T. H.

Dear Mr. Okazaki:

I have looked over your illustrated book on Jiu-jitsu as a defensive weapon for women. I think you have written a very useful book and one which all women should have and use. The illustrations are very clear and form a very good means of instruction in themselves.

I wish you success in your enterprise and in your effort to make your knowledge available to all women and girls.

Very truly yours,

Clinton S. Childs
Headworker

Honolulu, T. H.
September 28, 1929

Mr. Seishiro Okazaki
Wailuku, Maui, T. H.

Dear Sir:

I have always been interested in jiujitsu as my father, Naochika Katogi, was a master in this art before and after the abolition of feudalism.

Its principle is aptly signified by the two ideographs with which the name of the art is written. The first part means to "obey," "submit," "weak," "soft" or "pliable." The second part, "jitsu," means "art or science." These two parts combined is sometimes facetiously spoken of as the "gentle art."

Jiujitsu is one of the most valuable of arts in self-defense. However, the only time it should be put into use is for self-protection in any case of unavoidable conflicts. Then, one triumphs in spirit, whether actual victory in the combat is gained or not.

I heartily recommend that this art and the spirit expressed in it be taught to all who may benefit from the training.

Yours very truly,
Tomizo Katsunuma
Tomizo Katsunuma

PUBLISHED EVERY EVENING AND SUNDAY MORNING

ESTABLISHED 1895
The Nippu Jiji
(THE HAWAII JAPANESE DAILY TIMES)
THE OLDEST, LARGEST JAPANESE NEWSPAPER IN HAWAII

NO. 928 NUUANU STREET
HONOLULU, HAWAII

WIRE:- "NIPPUJIJI" HONOLULU
P. O. BOX 1230

September 24, 1929

Mr. Seishiro Okazaki
Kahului, Maui

Dear Mr. Okazaki:

The publication of the book on "Self-defense," written especially for women by Seishiro Okazaki, jiu-jitsu exponent and instructor, in order that they might learn to protect themselves when occasion demands, is a very commendable undertaking. Especially is this true, in the light of the many unfortunate experiences that womankind throughout the territory has had to suffer recently.

This book, which is being published in the English language, will introduce Japan's contribution to the art of self-defense, known throughout the world as jiu-jitsu, to anyone who may desire to learn this manly art. I know I am speaking for many of the Japanese in Hawaii, when I express gratification and take pride in the publication of such a book, as it will be another medium through which Japan's material contributions as well as the beautiful spirit of her people, will be made known to the world.

I take great pleasure in recommending this book to the public, and I wish Mr. Okazaki the very best of success in his undertaking.

Lastly, it is my hope that the book will teach the general public the spirit of jiu-jitsu, which is to help the weak and helpless against the strong and powerful.

Sincerely yours,
Yasutaro Soga
President & Editor
THE NIPPU JIJI CO., LTD.

YS/em

Paia Japanese Christian Church
P. O. Box 5
Paia, Maui, T. H.

Oct. 7th, 1929.

To the readers and students:

Jujitsu is one of the oldest and most important military arts of Japan. The word "Jujitsu" means "art of gentleness". As an old proverb of Japan says" gentleness can control strength", the women can defend themselves even with their "soft hands" the attack of an enemy, when they master the art.

As is said in the preface, the contents of the book are the results of the author's long efforts, and include all the essence, not only of Jujitsu, but of several other nationally recognized arts of self-defence; and I beleive you can appreciate their real worth only after you study them.

The author of the book, Professor Henry S. Okazaki, has studied Jujitsu, American boxing, and other nations' defending arts for the last eighteen years while in Hawaii. Moreover he went back to Japan to specialize in the highest arts of Jujitsu from the several authoritative schools, and is publicly recognized as an expert in its field. He is a man of earnestness, fortitude, and kindness.

I heartily endorse the worth of the book and recommend it to you, and also ask you to take interest in Jujitsu the national self-defending art of Japan.

Sincerely yours,

K. Kitamura

P. O. BOX 896 TELEPHONE 403

District Court of South Hilo
County and Territory of Hawaii

STEPHEN L. DESHA, JR., DISTRICT MAGISTRATE
W. H. SMITH, SECOND DISTRICT MAGISTRATE
JAS. N. K. KEOLA, CLERK

HILO, HAWAII Oct. 21st, 1929.

Professor H. S. Okazaki,

Kahului, Maui.

My dear Prof. Okazaki:-

Your book on "The Science of Self Defense for Girls and Women" should be taught in all of the Public Schools, and should be especially sponsored by those agencies which deal with the welfare and developement of girls and women.

At this time, when sex problems are agitating the citzens of this territory, it should prove an invaluable work in educating young girls and women so that they will be able to protect themselves at all times from attacks by ruffians and assailants.

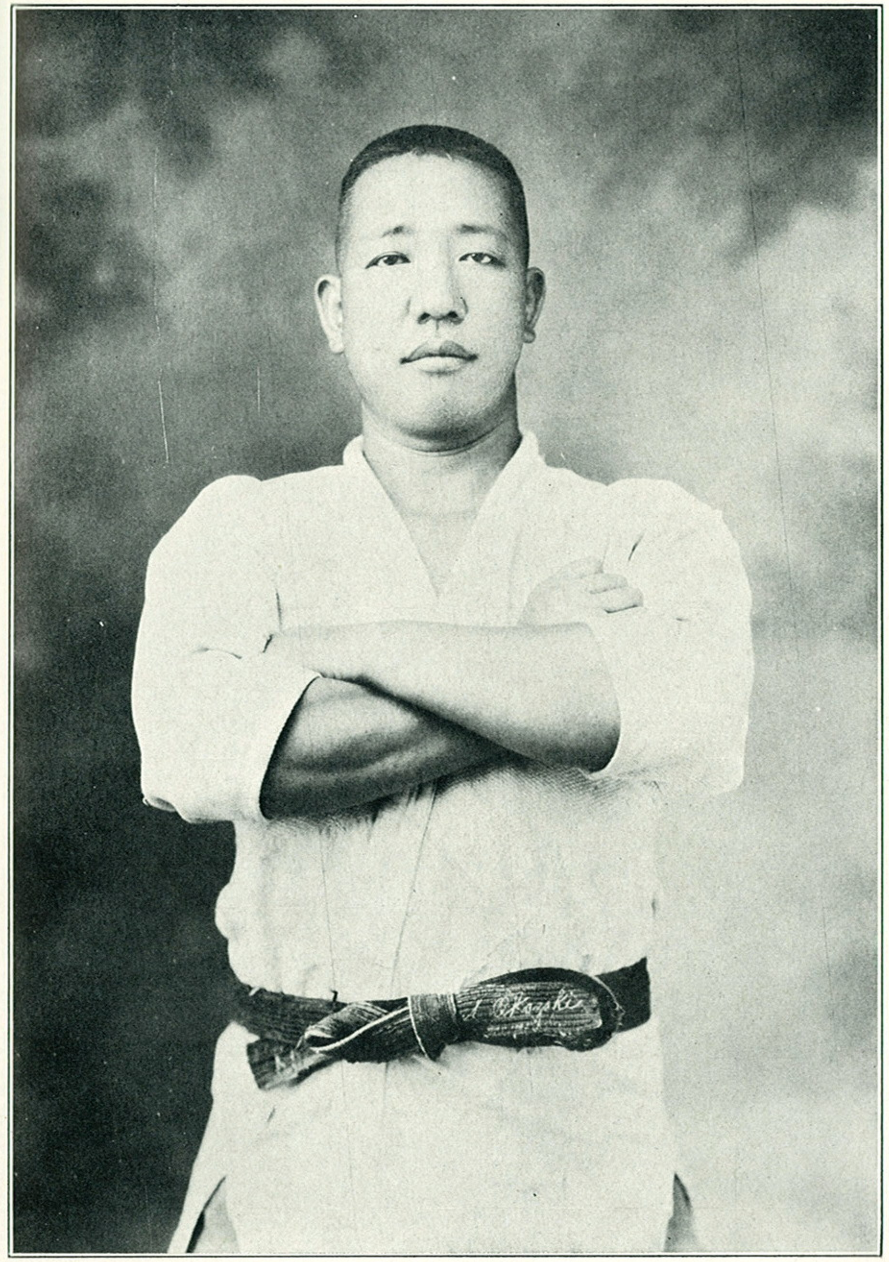
That it is written by one who is as well qualified as you are, Prof. Okazaki, makes this work an authority on the subject, and is guarantee of the thoroughness with which it has been treated. As an Hawaiian, I am proud and happy that you have deemed the art of "Lua" of sufficient importence to incorporate into your system of self defense.

I am certain that your wish and hope that women will be benefited in some measure by this work of yours will be more than realized. It could not be otherwise.

I commend it most heartily to the public.

Yours very sincerely,

Stephen L. Desha Jr.
District Magistrate of South Hilo,
County and Territory of Hawaii.



Professor H. S. Okazaki

In his Jiu-Jitsu suit

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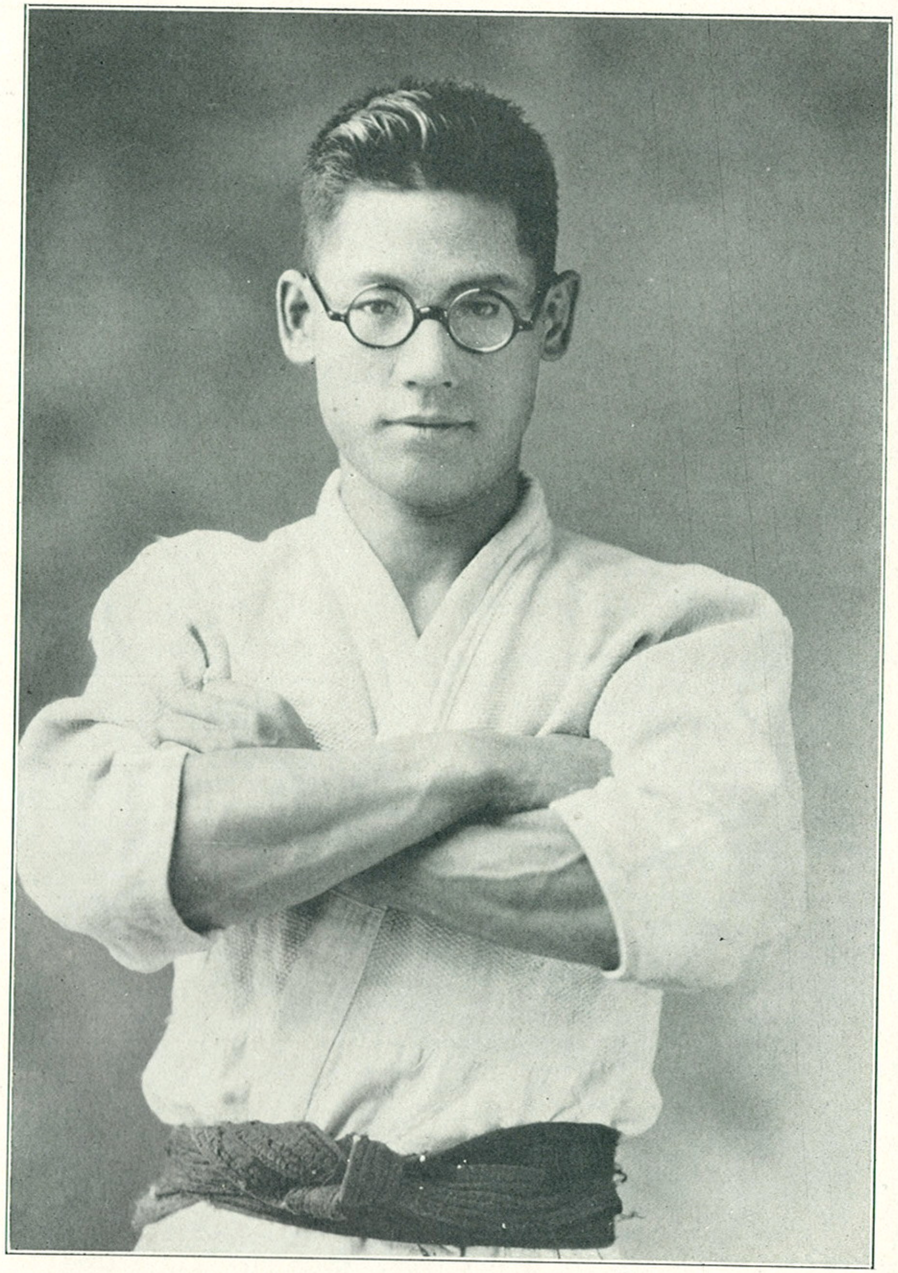
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Tsutae Watanabe
Assistant Instructor and Black Belt Holder of Danzan-Ryu, Prof. Okazaki's School of Jiu-Jitsu.

THE SCIENCE OF SELF-DEFENSE FOR GIRLS AND WOMEN

1. TO BREAK HOLD OF ONE OR TWO HAND WRIST GRIP

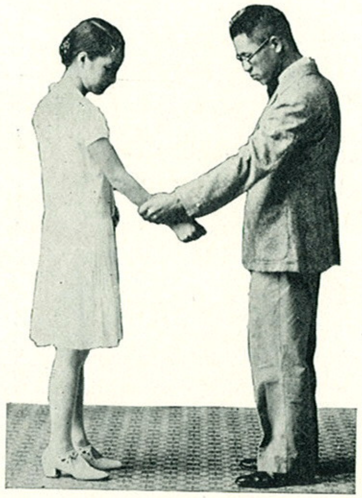


Fig. 5

No. 1

A. The assailant's left hand seizes the girl's right wrist, back of hand outward. (See Fig 5).

To Break:

The girl steps forward, swings in; forearm is pressed in along arm of assailant, a quick movement out and the wrist is released. (See Fig 6).

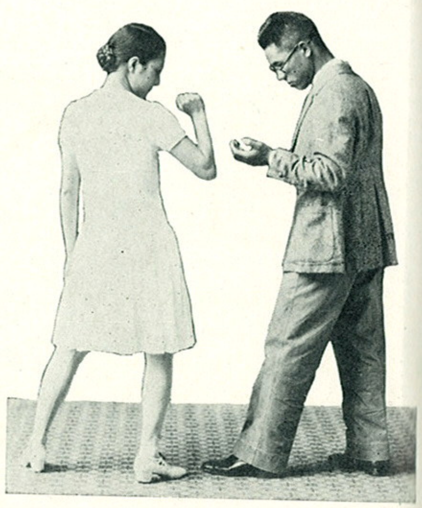


Fig. 6

It is an aid here to clinch the fist (right or left).

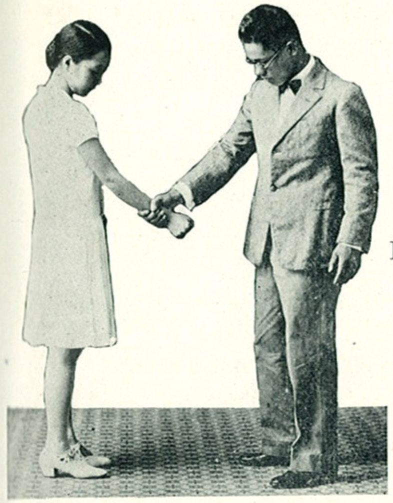


Fig. 7

No. 1

B. The assailant's right hand seizes the girl's right wrist (crossed). (See Fig. 7).

To Break:

The girl steps forward with right foot and quickly back, again, the wrist is pulled upward quickly and released. (See Fig. 8).

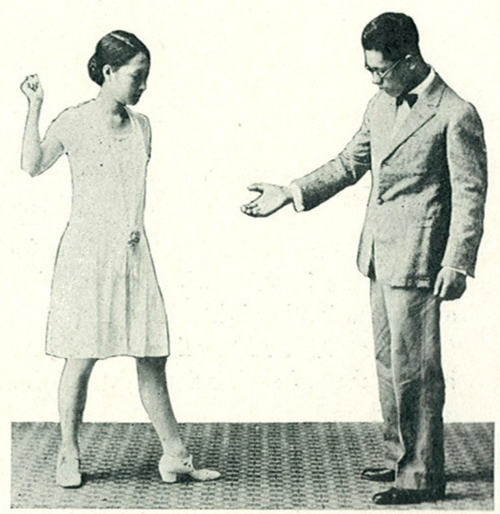


Fig. 8

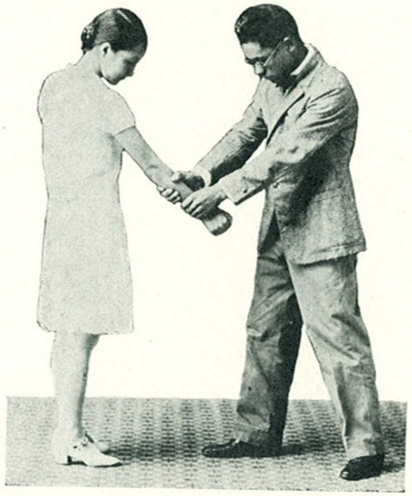


Fig. 9

No. 2

The assailant seizes with both hands,
the girl's right wrist,
one palm facing in, the other out.
(See Fig. 9).

To Break:

The girl lunges forward on left foot and grasps her fist with her left hand over assailant's right, (See Fig. 10) (It is an aid here to clinch hand just before the other hand assists in the upward pull.)

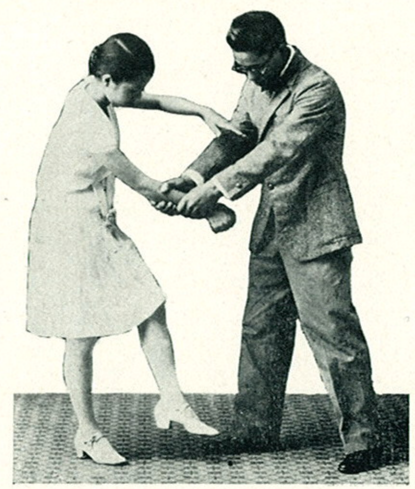


Fig. 10

Weight goes back on left foot,
the wrist held is brought upward
quickly and released.
Be sure to bend at elbow. (See Fig. 11).

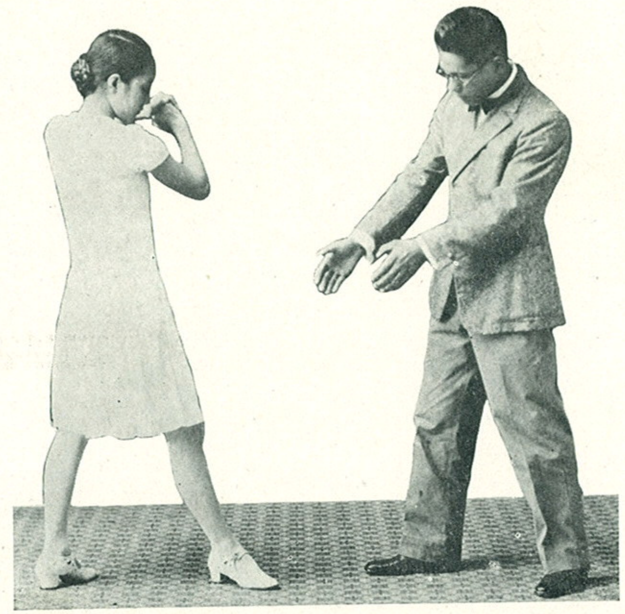


Fig. 11

Care should be taken to bring the arm to the side of head or a bruised nose will result.

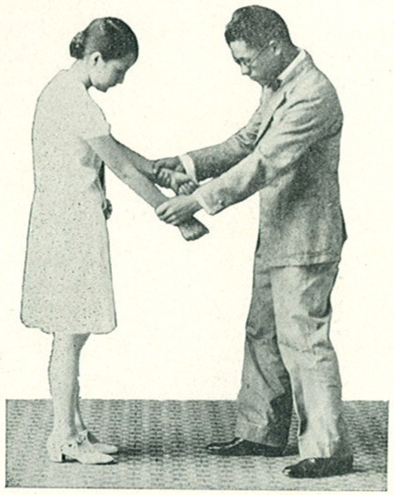


Fig. 12

No. 3

The assailant with both hands, seizes the wrists of the girl,
palms of girl facing, and
palms of assailant facing.
(See Fig. 12).

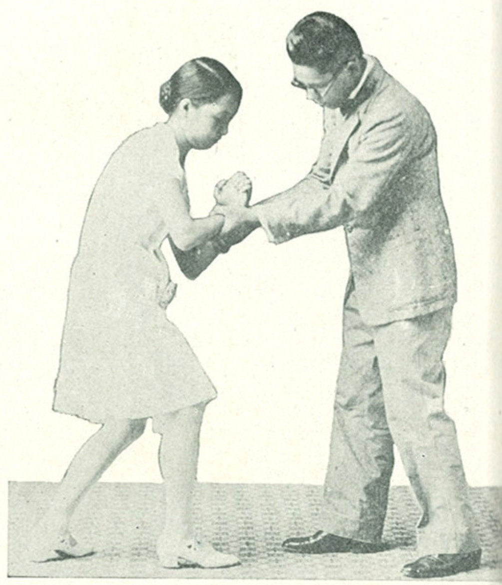


Fig. 13

To Break:

The girl goes a few steps in the direction she is being pulled and then, quickly pushes forward and downward, bringing palms together, (See Fig. 13).

a quick movement upward releases wrist. (See Fig. 14).

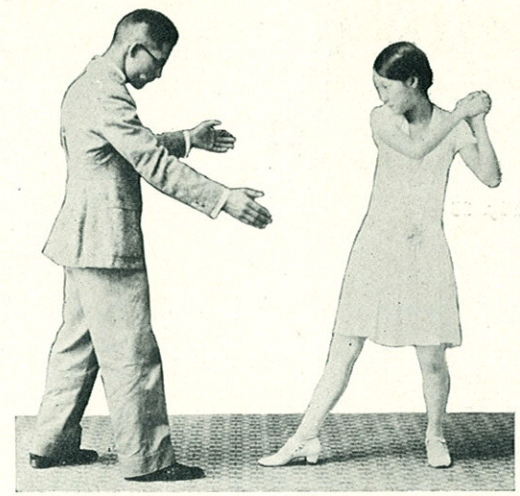


Fig. 14

In that stooping position the girl may seize the leg of the assailant and tip him over.
(Care should be taken not to interlock the fingers).

II. TO BREAK HOLD WHEN CLOTHING AT NECK IS SEIZED

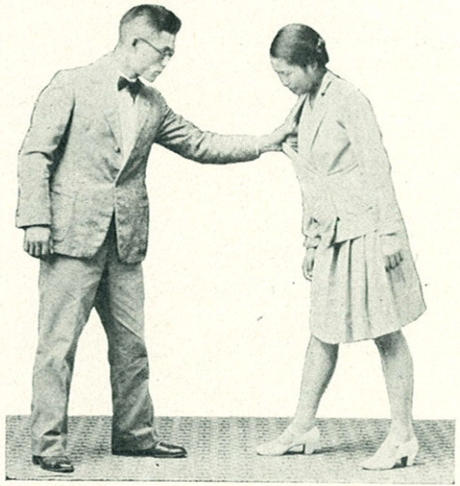


Fig. 15

No. 4

The assailant with left hand seizes clothes of girl at neck. (See Fig. 15).

To Break:

The girl grabs clothes just below assailant's hand with her left hand, (See Fig. 16).



Fig. 16

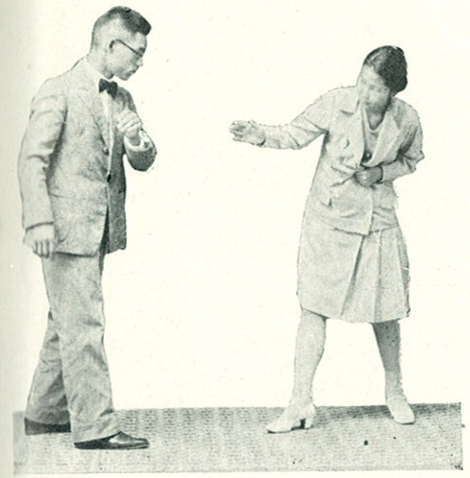


Fig. 17

and with her right hand quickly pushes assailant's hand up and out. (See Fig. 17).

No. 5

The assailant seizes with two hands clothes of girl at neck. (See Fig. 18)

To Break:

The girl makes "Knuckles" and presses hard on the assailant's knuckles, downward. (It should be remembered that the most sensitive, and weakest part of the hand is along the third finger next to the little finger. (See Fig. 4, Page 8).



Fig. 18

III. TO BREAK THE HOLD WHEN SEIZED AROUND NECK

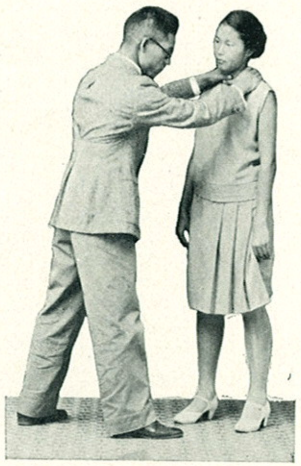


Fig. 19

No. 6

A. The girl is seized around the neck——assailant facing her. (See Fig. 19).

To Break.

Girl puts hands up between the arms of assailant, (See Fig. 20).

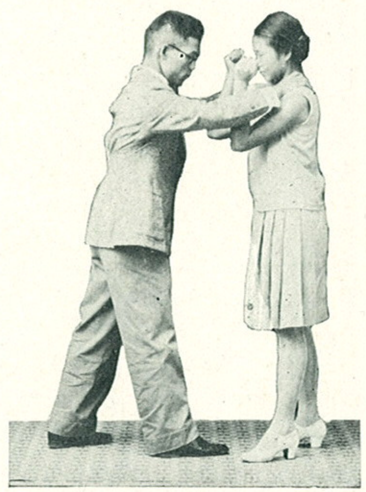


Fig. 20



Fig. 21

and with a quick movement presses outward.
At the same time with her whole body she pulls backward. (See Fig. 21).

Then use the "Eye-poke." (See Fig. 22). Refer to "Tabel of Terms" in Foreword, Page 8.

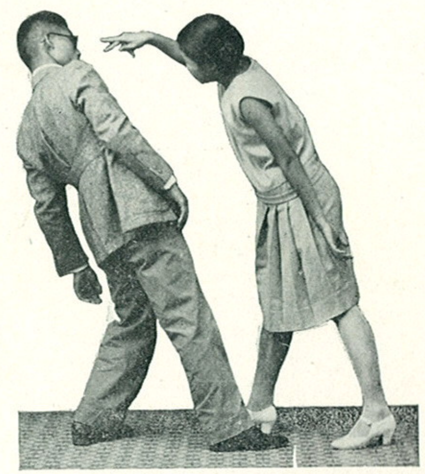


Fig. 22

No. 6

B. Suppose girl has been shoved against a wall. (See Fig. 23).

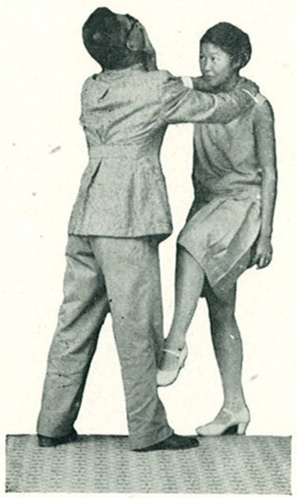


Fig. 23

Then she pushes the assailant away and breaks his hold with a quick thrust under the chin.

A merciless kick on the assailant's shins and ankles is often effective. (See Fig. 23).

No. 7

Girl is seized by clothing at neck, assailant facing her, arms crossed. (See Fig. 24).



Fig. 24



Fig. 25

To Get Free:

The girl puts right hand through from above and down. As she pulls up, (assisting with her other hand) her arm is over one of the assailant's arms, and under the other. (See Fig. 25).

A powerful leverage is created which breaks the assailant's hold. (See Fig. 26).

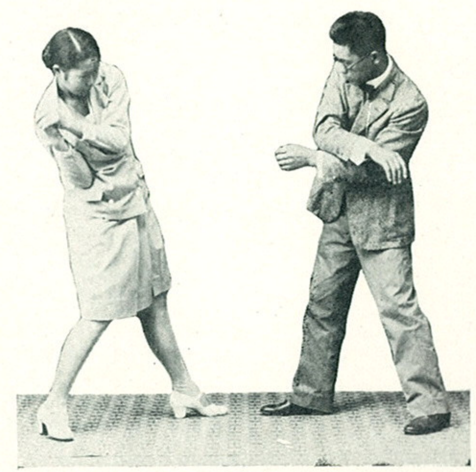


Fig. 26

IV. TO BREAK A HOLD WHEN SEIZED AROUND BODY

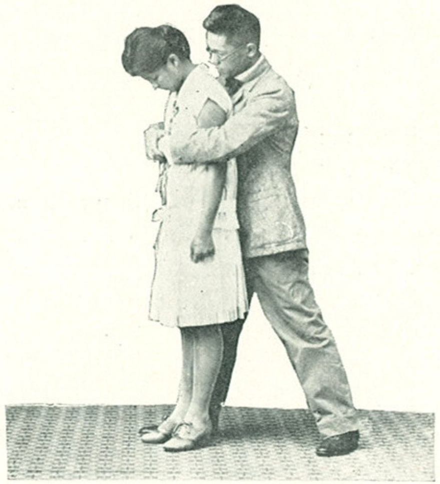


Fig. 27

No. 8

The girl is seized
around her shoulders from behind.
This hold may pin the arms down
to the elbows, but it leaves
the lower arms free. (See Fig. 27).

To Get Free:

The girl steps back on her left foot
and bends down on both legs.
She takes hold of the right shoulder
or clothing of the assailant and
when she has him off his balance,
(See Fig. 28).

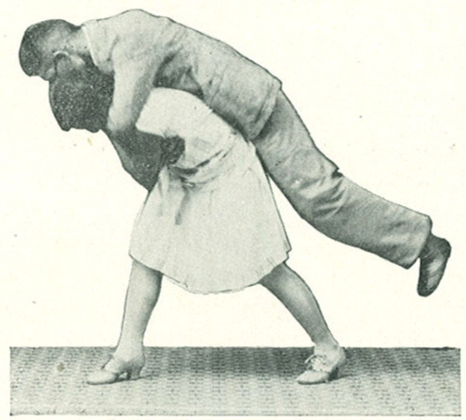


Fig. 28

with a quick pull forward
she can hurl him over her shoulder.
(See Fig. 29).

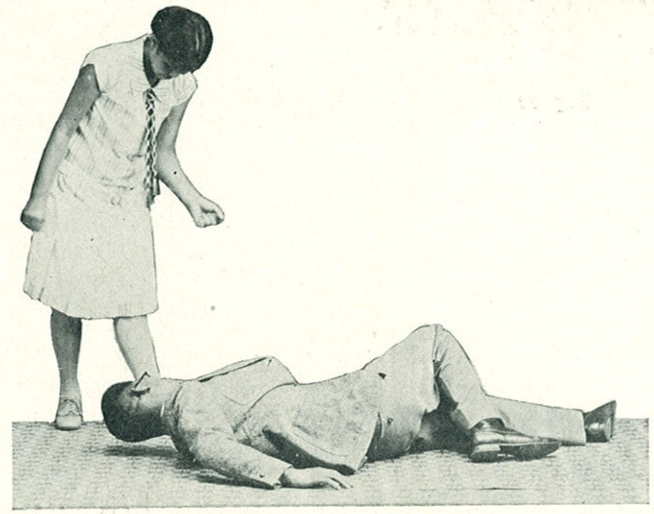


Fig. 29

The trick is accomplished with even more ease
if girl remembers to straighten up quickly
simultaneously with the pull forward.

If the trick is not successful, the girl can
strike the assailant's head with her head
or bite his hands.



Fig. 30

No. 9

A. The girl is seized and lifted off her feet, with the assailant facing her. (See Fig. 30).

To Get Free:

The person seized, places her thumbs under the assailant's chin and presses his head back. (See Fig. 31).

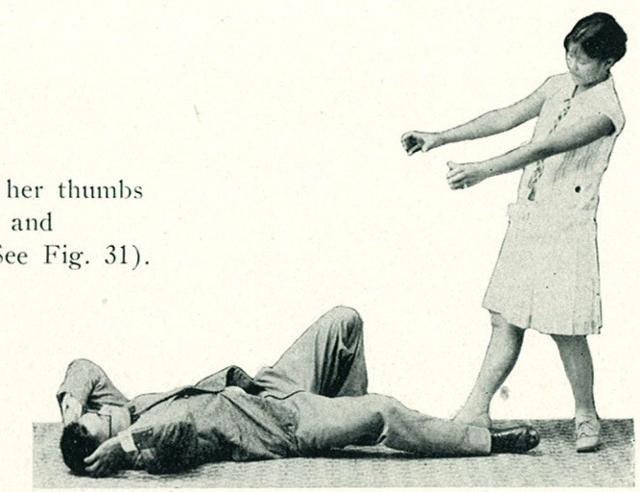


Fig. 31

If arms are not free the effective kick on the shins is always to be used.

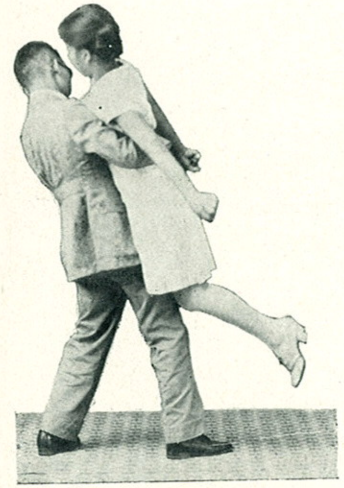


Fig. 32

No. 9

B. If the girl is lifted up so high that the push under the chin is not possible, (See Fig. 32).

then she uses her elbow and strikes sharply on the assailant's neck just below his ear. (See Fig. 33).



Fig. 33



Fig. 34

No. 10

The girl is seized
around the waist
from behind. (See Fig. 34).

To Get Free:

The girl presses her knuckles
against the hand of the assailant,
always keeping in mind that
the back of the hand below the third
finger is a most vulnerable spot.
She can make the pressure doubly effective
by assisting with other hand. (See Fig. 35).



Fig. 35

V. TO BREAK HOLD WHEN SEIZED BY TWO PERSONS

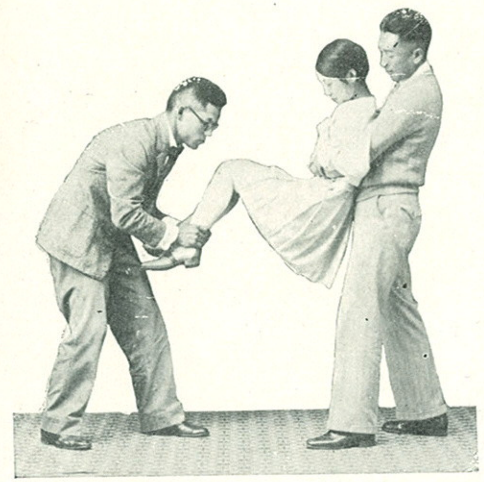


Fig. 36

No. 11

The girl is seized around her shoulders by one assailant and by the feet by another.
She is off the floor and swinging between them. (See Fig. 36).

To Get Free:

Bring the knees up quickly
and kick out,
hitting assailant on his
abdomen.
(See Fig. 37).
Then use the "Knuckle"
to break the other hold.
(See Fig. 35).

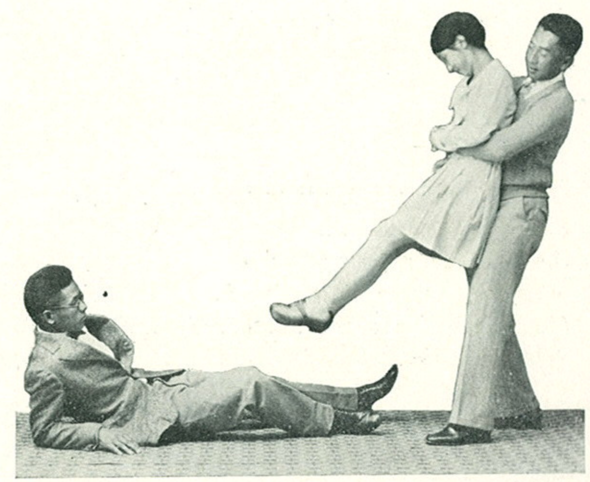


Fig. 37

VI. TO AVOID BLOWS ABOUT HEAD

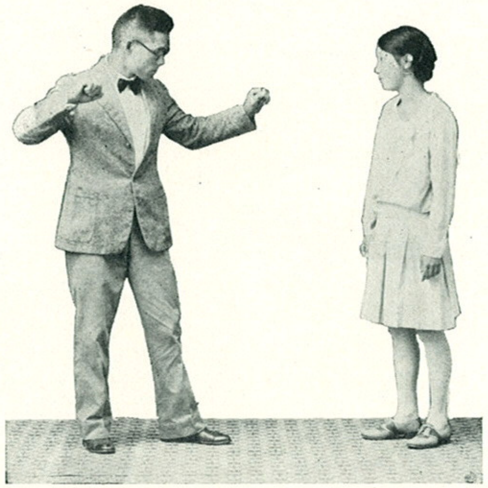


Fig. 38

No. 12

Girl is receiving blows or slaps on the face or around the head. (See Fig. 38).

To Defend:

Girl "chops" the assailant's wrists.
Namely, the girl hits
the assailant's wrists inside
with the outside of her hand.
(Little finger side of hand, see Fig. 4).
(See Fig. 39).

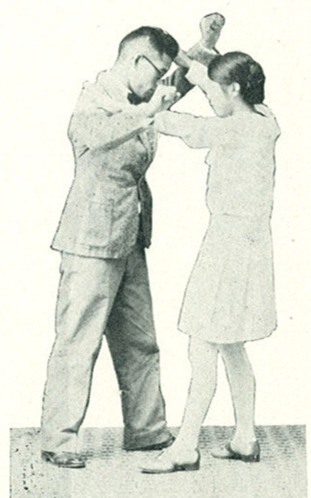


Fig. 39



Fig. 40

She can further disable the assailant
by grabbing him around the neck
with one arm,
holding his arm with the other, and
placing a leg behind her assailant's leg,
(See Fig. 40).

and shoving him to the ground.
(See Fig. 41).

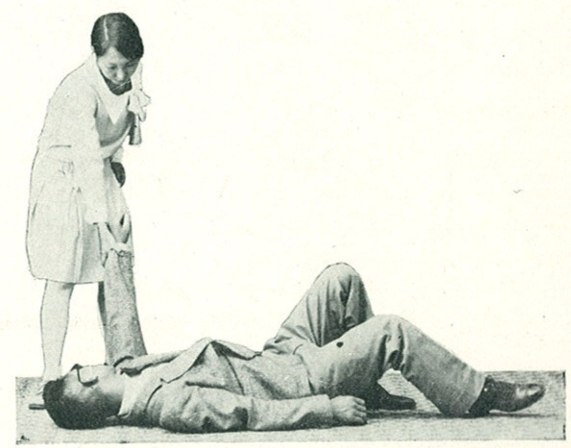


Fig. 41

VII. TO BREAK A HOLD WHEN HAIR IS SEIZED

No. 13

Girl's hair is seized near the forehead. (See Fig. 42).

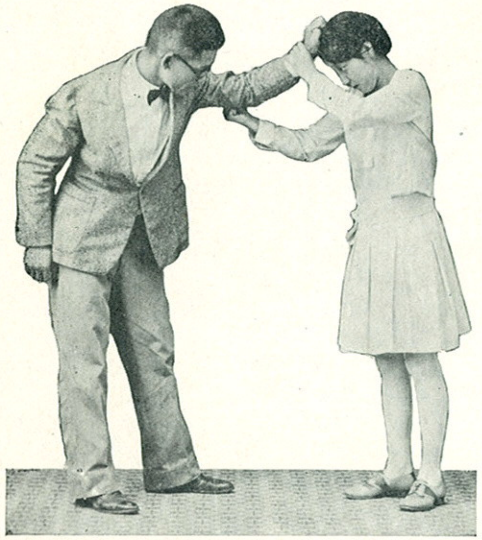


Fig. 42

To Get Free:

(Suppose the assailant has used his left hand).
The girl's left hand
takes firm hold of the assailant's left wrist.
Her right hand comes up with a strong blow
on the nerve above the elbow—
between elbow and shoulder. (See Fig. 42).
This paralyzes the assailant's arm for a while.



Fig. 43

Here is an opportunity to throw
again as described in No. 8. (See Fig. 28)
It is effective to carry
the assailant's arm by placing his palm
upward to throw him. (See Fig. 43 & 44).



Fig. 44

VIII. TO BREAK A HOLD AND CONTROL ASSAILANT

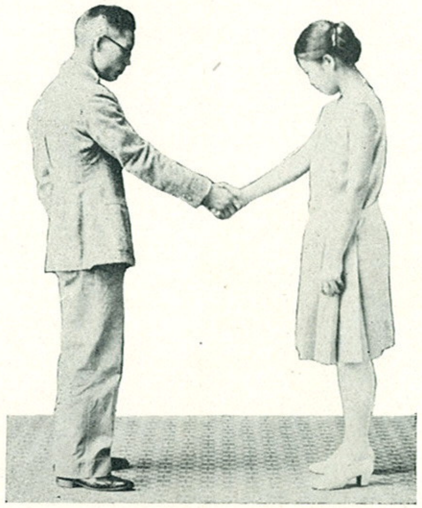


Fig. 45

No. 14

A. A false hand shake.
(That is when the person intends to do you harm). (See Fig. 45).

To Get Free and Make Assailant Powerless:

Let go with the right hand and take "twisted" hold (Refer to "Table of Terms" in Foreword, Page 8) with the left hand twisting assailant's palm outward. (See Fig. 46)

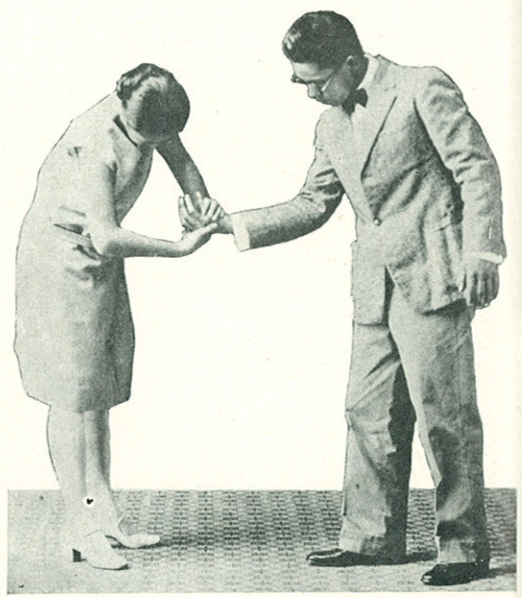


Fig. 46

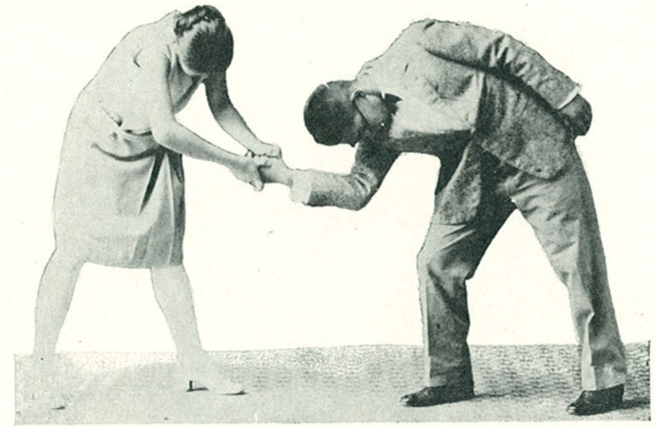


Fig. 47

Then with the right hand again press on the sensitive "third" (Refer to "Table of Terms" in Forword, Page 8) and twist at the same time. (See Fig. 47).

No. 15

B. A false hand shake.
(This act permits the girl to take her helpless assailant wherever she wishes.) (See Fig. 45 & 48)

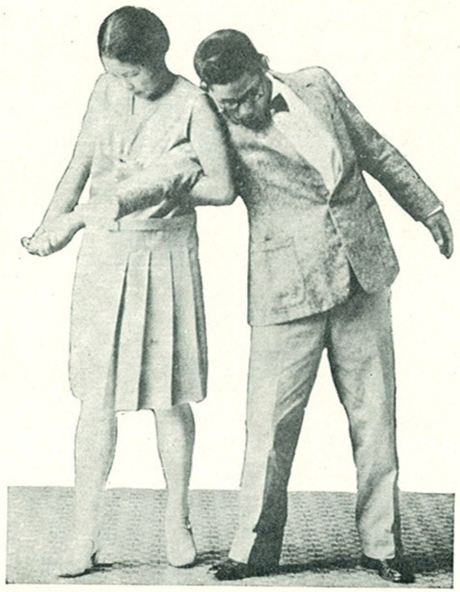


Fig. 48

The girl swings on a line with the assailant still keeping the handshake.
The girl puts her left arm over the assailant's upper arm around and under his arm.
This hold is a leverage.
The "handshake" continues and the girl presses down on the assailiant's extended arm.
(The assailant's arm could be broken with a hold like this, hence, he is likely to be obedient.) (See Fig. 48).

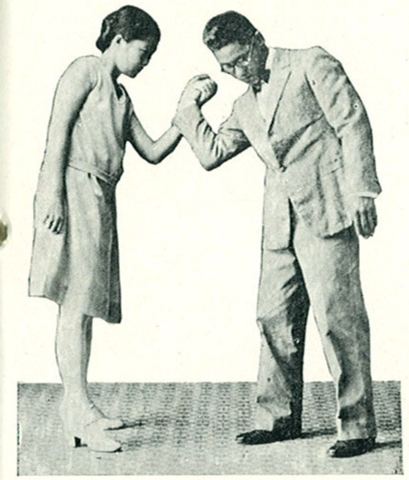


Fig. 49

No. 16

C. A false hand shake,
See No. 14 for the "twisted" hold.
At the action of Fig. 46, girl lift up hand. (See Fig. 49).

Then the girl extends her right arm up and around
and steps in toward her assailant (with right foot)
and "Jacknifes" her assailant's arm.
A powerful leverage is developed which can be made injurious (to the assailant) and cruel, if the assailant tries to hit with left hand. (See Fig. 50).



Fig. 50

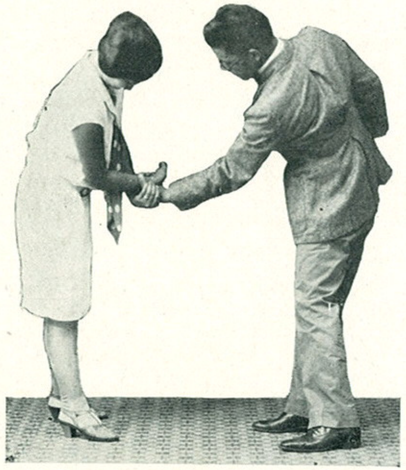


Fig. 51

No. 17

A. Wrist grab.

To Get Free and Make Assailant Go Along Obediently:

Refer to No. 1.
Open the assailant's hand by a twist of the wrist outward. (It is an aid here to clinch the fist). With the left hand, around and under, grab the thumb side, (See Fig. 51).

"twist" and press down. (See Fig. 5)
(This is when the assailant's le
hand grasps the girl's right wrist

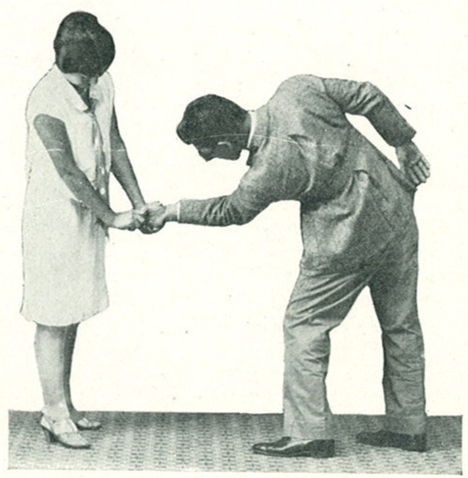


Fig. 52

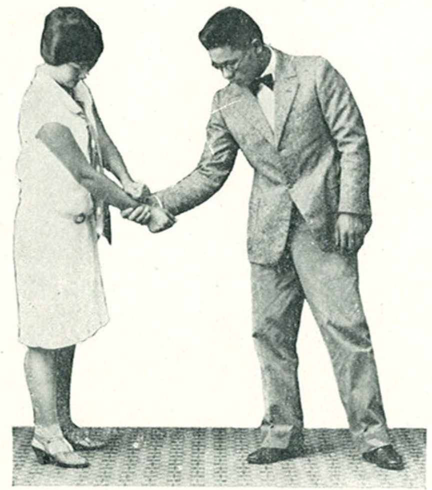


Fig. 53

No. 17

B. Wrist grab.
(This is when the assailant's right hand grasps the girl's right wrist).

Again, girl opens the assailant's hand by twisting her wrist so that palm faces outward. The girl grabs the assailant's thumb with her left hand. (See Fig. 53).

And bends the hand upward so that assailant's palm is facing him. (See Fig. 54). Use "Third Finger" pressure and at the same time pull downward.



Fig. 54

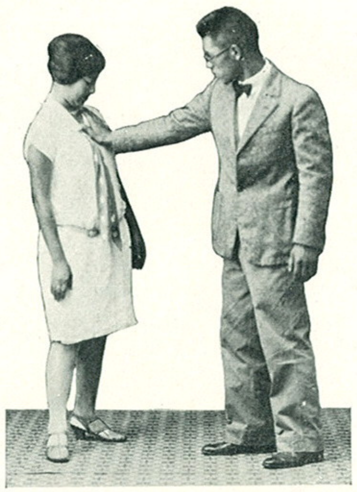


Fig. 55

No. 18

Assailant's hand is on girl's chest. (This act puts the assailant in the girl's power). (See Fig. 55).

Girl takes hand of the assailant and twists both arm and hand so that the palm of hand of assailant faces him. (See Fig. 56 & 57).

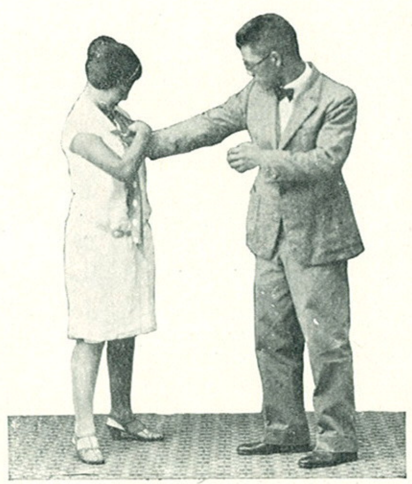


Fig. 56

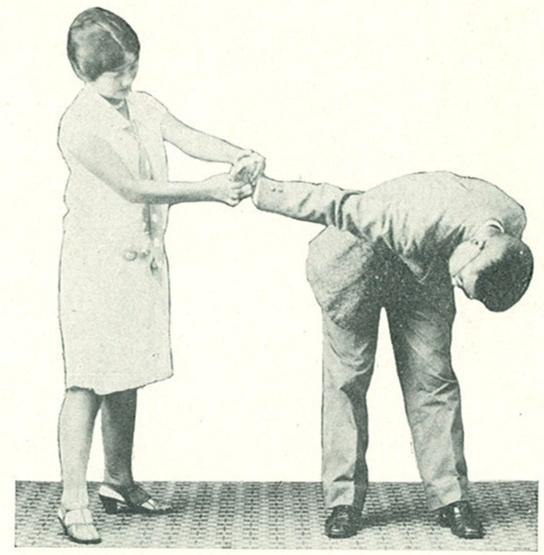


Fig. 57

With both hands press forward and pull back. Or the "twisted" hand can be used. (See No. 14 & 17).

IX. TO BREAK A HOLD WHEN HEAD IS GRIPPED UNDER ARM



Fig. 58

No. 19

Assailant has the girl's head gripped under his arm. (See Fig. 58).



Fig. 59

To Get Free:

Girl pushes on her assailant's hips—
or strikes him sharply in the side with elbow
and gets her head free.
Then she takes his hand and
twists it up behind his back.
Grabs his belt at the back. (See Fig. 59).

(If the push on the hips is not effective,
girl can reach up and give his chin and head a thrust.)

X. TO PREVENT KNIFE THRUSTS

The following three "Safeguards" against an assailant's knife are the principal ones.
They should cover, in a general way, any such danger that might confront a girl.

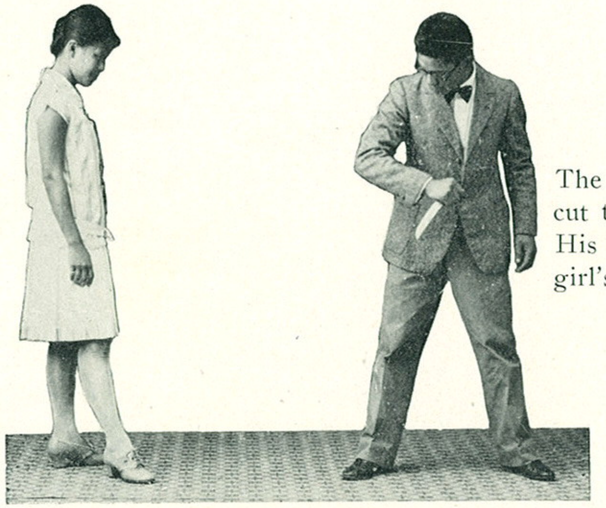


Fig. 60

No. 20

The assailant swings forward to cut the girl's right side.
His right shoulder is toward girl's right shoulder. (See Fig. 60).

To Prevent:

Girl swings forward with a right step and forearm comes in contact with assailant's upper arm to prevent the cuts going further.
Girl is now somewhat in the rear of assailant. (See Fig. 61).



Fig. 61

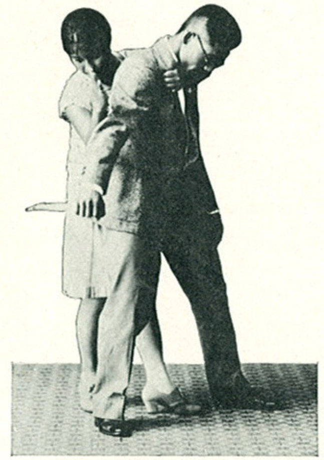


Fig. 62

Girl reaches her left hand around assailant and takes a grip on the assailant's clothing in front. (See Fig. 62).

She draws her left foot backward, at the same time swinging assailant around and throws him face downward to the floor.
The girl steps over her assailant left knee pinning him to the floor, right foot pressing on wrist that holds the knife.
He is forced to loosen the grasp on knife and she can arm herself with knife. (See Fig. 63).



Fig. 63



Fig. 64

No. 21

The assailant strikes downward with knife at the girl's head or shoulder. (See Fig. 64).

To Prevent:

To stop the thrust use a hard "chop" (Refer to "Table of Terms" in Foreword, Page 8) on the forearm below the elbow with left hand. Then the girl grasps the assailant's arm and forces it backward, (See Fig. 64-65) swinging him off his balance as in No. 12 (Fig. 40-41).



Fig. 65

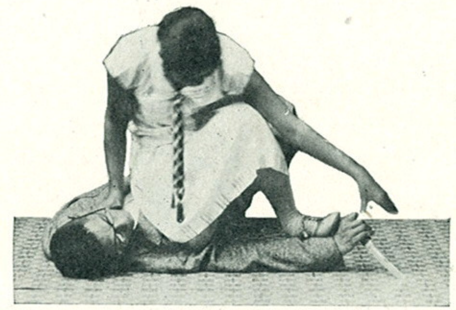


Fig. 66

After the assailant is thrown on floor face upward, girl holds his right arm with her right knee and with her left foot kicks the assailant's clutched hand and hold on knife. (See Fig. 65-66).

No. 22

The assailant is about to give a straight knife thrust at the girl. (See Fig. 67).

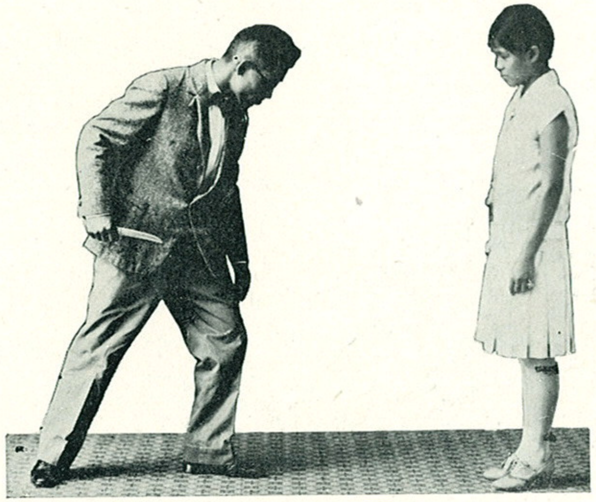


Fig. 67

To Prevent:

The girl swings back on her right foot as the knife passes in front of her, and "chops" with her left hand the assailant's wrist. Then she steps forward with the "eye-poke," (See Fig. 22) also a thrust under the chin is effective. (See Fig. 63).

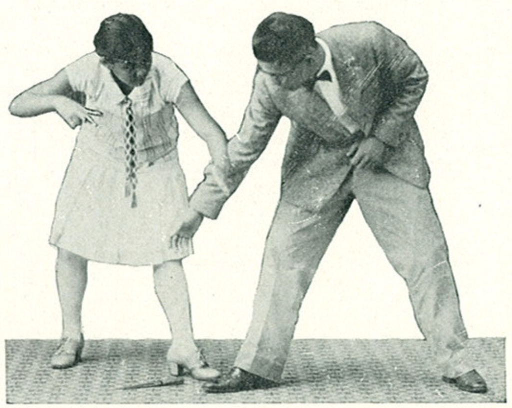


Fig. 68

XI. TO PREVENT A "HOLD UP" WITH REVOLVER

Here we have an example of a "hold-up," without actual shooting as from an ambush or from a distance. The assailant is close to the girl and bent on getting money from her pocket or getting her jewelry.

Note:

Girl should remember to shout loudly and suddenly at the critical moment. This unnerves the assailant and girl thereby gains courage.

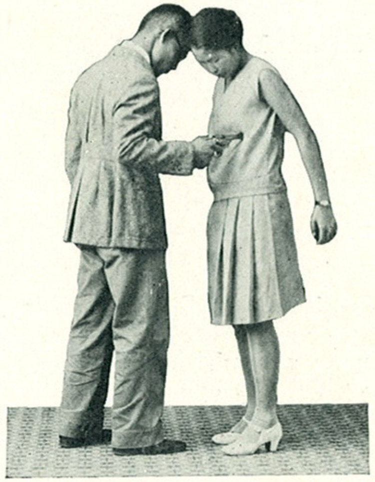


Fig. 69

No. 23

The assailant is close covering the girl with revolver (near heart). (See Fig. 69).

To Escape:

Girl swings quickly a little to the left and at the same time "chops" so that the revolver veers to the left. (See Fig. 70). With this sudden "chop" on assailant's wrist, the revolver will drop to the ground.

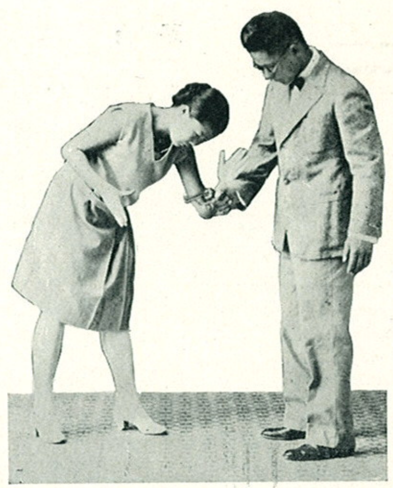


Fig. 70

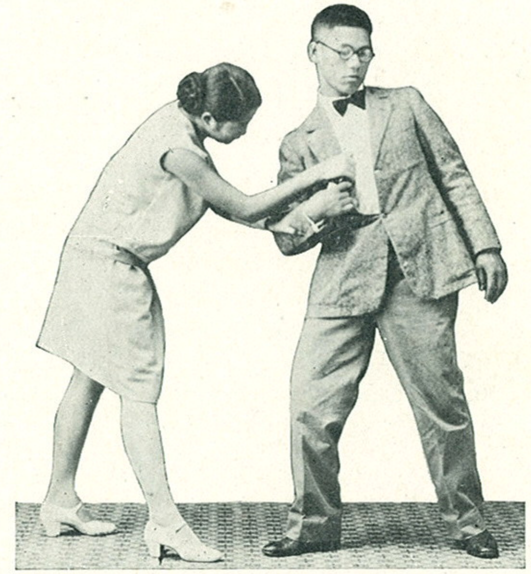


Fig. 71

If the chopping is not successful, the girl can then press the revolver against the side of assailant. (See Fig. 71).

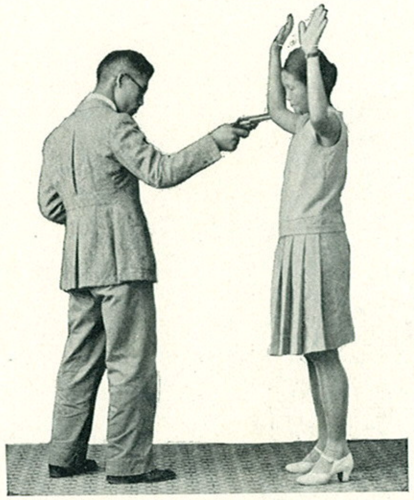


Fig. 72

No. 24

The assailant is close to girl with revolver at girl's forehead. (See Fig. 72).

To Escape:
Girl "chops" as in No. 23 and she dodges to left. (See Fig. 73).



Fig. 73

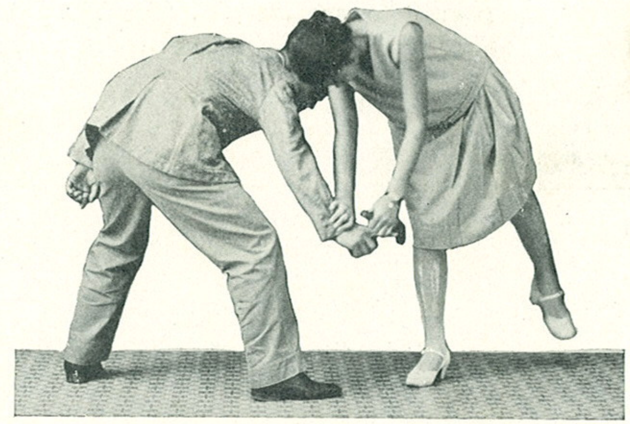


Fig. 74

Then she takes the revolver away from assailant or again throws the assailant to the ground as in No. 12 Fig. 40. (See Fig. 74).

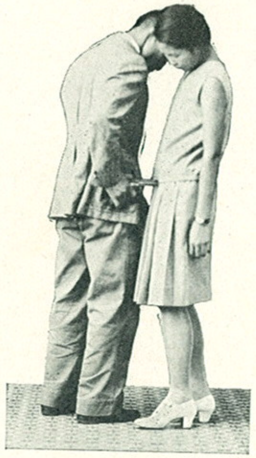


Fig. 75

No. 25

The assailant has muzzle of revolver pointed toward the girl. (See Fig. 75) (The revolver may be concealed in his pocket.)

To Escape:

Girl's left hand "chops," pushing the revolver out and away. Her right foot is drawn back. (See Fig. 76). Then the girl can throw the assailant to the ground as in No. 12, Fig. 40.



Fig. 76